

ARLEN DAHL

Edition Eulenburg

No. 465

BRUCKNER

Symphony No. 7

E major – Mi majeur – E dur



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SYMPHONY No.7

E major

by

ANTON BRUCKNER

First performed 30th December 1884
at Leipzig (Gewandhaus) under Arthur Nikisch

Foreword by

HANS FERDINAND REDLICH



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Bruckner, Symphonie No. 7, E dur

VORWORT

I.

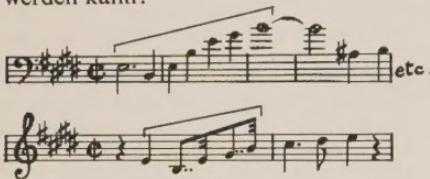
Bruckner schrieb diese Symphonie von 1881 bis 1883, während er gleichzeitig an einem ersten Entwurf des "Te Deum" arbeitete; ein Bindeglied, das seine Spuren besonders im "Adagio" der Symphonie hinterliess. Die Arbeit am 1. Satz dauerte vom 23. September 1881 bis 2. Dezember 1882. Die Skizze zum "Adagio" (2. Satz) war dagegen schon am 22. Januar 1883 fertig. Sein elegischer Charakter spiegelte die Besorgnis des Komponisten um Richard Wagners hinschwindendes Leben; aber, wie das obige Datum zeigt, war der erste Entwurf schon 3 Wochen vor Wagners Tode (13. Februar) beendet. So muss die Coda des Satzes, d.h. Takt 185 bis zum Ende, die unter dem Eindruck von Wagners Tod stand—nach Bruckners eigener Bemerkung—as ein Nachgedanke zu dem ganzen Satz hinzugefügt worden sein, der in voller Partitur erst am 21. April beendet war. Am 5. September 1883 war die Partitur der ganzen Symphonie fertig. Im März 1884 spielten Josef Schalk und Ferdinand Löwe, Bruckners getreue Anhänger, eine 4händige Bearbeitung Arthur Nikisch in Leipzig vor. Dieser, von Anfang an begeistert, beschloss das Werk zuerst aufzuführen in einem für den 27. Juni festgesetzten Konzert, dessen Einnahmen einem geplanten Wagner-Denkmal zufliessen sollten. Das Datum dieses Konzerts musste mehrmals verschoben werden und wurde endgültig auf den 30. Dezember 1884 angesetzt. Wie die Korrespondenz zwischen Bruckner, Nikisch, Schalk und Löwe deutlich zeigt, fanden sowohl vor als nach der Erstaufführung einige Änderungen in der Instrumentation und den Tempo-Bezeichnungen statt. Der Erfolg der Aufführung war umstritten, da das Werk eine geteilte Aufnahme

bei dem ultra-konservativen Publikum und der engherzigen Presse fand. Aber 2 Monate später, am 10. März, erzielte es in München unter Hermann Levi einen triumphalen Erfolg. Erst dann begann das Eis der Gleichgültigkeit zu schmelzen. Bruckner, tief bewegt, widmete das Werk Wagners grossmütigem Protektor, König Ludwig II von Bayern, der im folgenden Jahre starb. Es gelang Levi, genügend Geld zu sammeln für den Druck und Stich der Partitur, die noch im gleichen Jahre von Albert Gutmann, Wien, veröffentlicht wurde, und zwar fussend auf dem Autograph, aber nicht durchweg identisch damit. Die erste Ausgabe der Symphonie No. 7 wurde offenbar von Bruckner gebilligt und ohne Zweifel in einigen Einzelheiten von Josef Schalk beeinflusst, der auch die Korrektur las. Die Partitur trägt die Jahreszahl 1885, die Stich-No. G.576 und wurde von der Druckerei Engelmann & Mühlberg in Leipzig hergestellt. Die Stimmen wurden, wie es scheint, etwas später herausgegeben. Nach einem Brief Bruckners vom 6. November 1885 waren sie an diesem Tage noch nicht zur Verfügung. Das Erscheinen des Werkes im Druck bildete einen Anreiz für Dirigenten, es aufzuführen. So kam es 1886 zu Aufführungen in Wien (Richter), Graz (Mück), New York und Chicago (Thomas), Amsterdam (de Lange), 1887 in Berlin (Klindworth) und London (Richter), womit Symphonie No. 7 als ein Lieblingsstück des Welt-Repertoires anerkannt wurde.

II.

Bruckners Symphonie No. 7 ist die erste einer Gruppe von drei, die in den letzten 15 Jahren seines Lebens komponiert wurden und sich von den früheren stark abheben durch grössere Länge und stärkere Besetzung. Mit den unmittelbaren Nachfolgern, No. 8 und

9, teilt sie die aussergewöhnliche Länge des Adagio und des Finale, welch letzteres im Falle von No. 9 ein gewaltiges Fragment blieb. Sie teilt ferner mit ihnen die Benutzung von Wagners Tuben-Quartett ausschliesslich in diesen Sätzen. Im Gegensatz zu anderen Finales Bruckners wird bei No. 7 kein Versuch einer kontrapunktischen Kombination des gesamten thematischen Materials der vorhergehenden Sätze gemacht. Doch ist dieses Finale fest gegründet auf einer Weiterbildung des grossartigen Hauptthemas der Symphonie, wie aus der Gegenüberstellung der Anfänge des 1. und 4. Satzes ersehen werden kann:



Das Adagio, dessen Coda eindringlich von Wagners Tod inspiriert ist, (besonders zwischen X und Y, in einer Grabgesang-artigen Partie der Tuben und Hörner) zeigt die Verwandtschaft der Symphonie mit seinem Schwesterwerk, dem "Tedeum". Denn der Abschnitt "non confundar in aeternum" des letzteren ist genau zitiert in dem Reprisen-Abschnitt des Adagio, von Takt 164 ab.

Das Adagio als Ganzes ist nach dem Muster des Adagio in Beethovens Symphonie No. 9 geplant. Wie sein grosser Vorfahre ist es entworfen als ein Wechsel zwischen einer elegischen Melodie in 4/4 Takt mit weitgeschwungenen Variationen in der Wiederholung, und einer heiteren Tanzmelodie im 3/4-Takt, die sich sanft im Wiener Ländlerschritt bewegt. Die Wiederholung des Anfangs wird durch das "non confundar" des "Tedeum" beeinflusst und treibt auf einen erschütternden Höhepunkt in C

dur zu (bei W), der durch einen viel umstrittenen Beckenschlag gekennzeichnet wird. Eine Verbindung mit Bruckners früher D moll-Messe von 1864 wird durch das Coda-Motiv des 1. Satzes hergestellt:



das in feierlichem Abschluss gegen den dunklen Hintergrund eines Orgelpunktes auf "E" in den Pauken fortschreitet, von Takt 390-412.

Die ländliche Fröhlichkeit des Scherzos mit dem Hahnenschrei des beginnenden Trompeten-Motivs kontrastiert mit den entzückenden Farben des Trios, sicher einer der am höchsten inspirierten cantabile-Partien Bruckners.

III.

Symphonie No. 7 ist die einzige von Bruckner, bei der das Autograph (erhalten als HS.19479 in der National-Bibliothek, Wien) nachweislich für die Erstausgabe benutzt worden ist. Dieses MS. hat jedoch die Hersteller erst erreicht, nachdem eine Anzahl Änderungen gemacht worden war. Unter diesen ist der berüchtigte Beckenschlag im Adagio die interessanteste. Wie feststeht, sind Becken im MS. nicht erwähnt, im Gegensatz zu Symphonie No. 8, wo sie zusammen mit Triangel und Pauken bei den Höhepunkten des Adagios vorkommen. Josef Schalk gibt in einem Brief vom 10. Januar 1885 an seinen Bruder ein klares Bild dieser wichtigen Einfügung: "... Neuerdings ging ich mit Löwe die Partitur im Hinblick auf einige Änderungen und Verbesserungen durch . . . Du weisst vielleicht nicht, dass Nikisch auf der Annahme des von uns gewünschten Beckenschlages im Adagio, ebenso auch auf Pauken und Triangel, bestanden hat, was uns sehr gefällt . . ."

Robert Haas hat in der Facsimile-Reproduktion der betr. zusätzlichen pag. des MS. in seiner Ausgabe der "Original-Fassung" gezeigt, dass Becken, Triangel und Pauken im Adagio nur als späterer Gedanke erscheinen, offenbar veranlasst durch Arthur Nikisch. Ob die am Rand dieses Blattes gekritzten Worte: "gilt nicht" von Bruckners Hand sind oder nicht, ist umstritten. Jedenfalls ist der Beckenschlag höchst wirkungsvoll; er klingt echt wegen der Parallelie mit dem Adagio der Symphonie No. 8; aber die Echtheit ist nicht über jeden Zweifel erhaben. Andere Änderungen in MS. beziehen sich auf Modifikationen in den Tempi und gelegentliche Verdoppelungen von Oktaven der Violinen. Bez. der ersten erwähnt ein Brief von Bruckner an Nikisch, vom 17. Juli 1884, gewisse spätere Gedanken des Komponisten über die Bezeichnungen im Finale. Ein Brief von Nikisch an Bruckner, vom 12. Dez. 1884, in dem der Dirigent unbedingt die Uminstrumentierung gewisser Stellen verlangt, "weil sie unpraktisch gesetzt sind und nicht gut klingen", zeigt, dass einige Änderungen als Ergebnis der Proben gemacht wurden. Wieweit diese als authentisch zu gelten haben, d.h. wirklich von Bruckner gebilligt wurden, ist schwer

zu beurteilen. Der Zweifel an ihrer Echtheit spiegelt sich in dem widerstreitenden Beweismaterial der 2 "Original-Fassungen" der Symphonie, nämlich der von R. Haas 1944 und von L. Nowak 1954. Nach Annahme des letzteren gehen diese "Änderungen in letzter Minute" auf den Komponisten selbst zurück und sind das Ergebnis seiner Revision während des Spiels auf 2 Klavieren. Der Erstere dagegen verwirft sie sämtlich als unecht.

Die hier gebotene Revision wählt einen Mittelweg zwischen zwei Extremen. Sie fasst auf der Erstausgabe von 1885, für die bestimmt der Komponist verantwortlich ist. Einige zweifelhafte Oktavengänge und einige sicher unechte Tempo-Bezeichnungen sind zu Gunsten des "status quo" geändert worden, der in solchen exponierten Fällen den Vorzug verdient. In anderen Fällen unterrichten Fussnoten über die Art der Probleme. Die letzte Entscheidung bleibt hier, wie auch bei anderen Symphonien Bruckners beim Dirigenten und seinem Gewissen. Seine Aufgabe als Mit-Herausgeber ist bei diesem Werk leicht, in dem lediglich die leidige Frage des Beckenschlages Dirigenten und Zuhörer plagt.

Anton Bruckner: Symphony No. 7 in E-Major

PREFACE

I

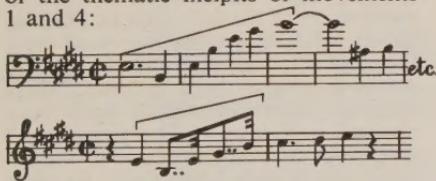
Bruckner composed his Symphony VII from 1881 to 1883 while simultaneously engaged on a preliminary draft of the "Tedeum"—a pre-natal link which left its traces especially in the "Adagio" of the symphony. Work on its first movement extended from September 23, 1881 to December 2, 1882. The sketch to the "Adagio" (second movement), however, was complete already by January 22, 1883. Its elegiac character expressed the composer's concern for Richard Wagner's ebbing life, but, as the above date shows, the actual first draft of the movement was finished three weeks before Wagner's death (February 13, 1883). Thus, the Coda of the Adagio (*i.e.*, bars 185 to the end), conceived—as Bruckner pointed out—under the actual impression of Wagner's death, must have been added as an afterthought to the whole movement which was complete in full score only by April 21, 1883. On September 5, 1883 the full score of the whole symphony was completed. In March 1884 Josef Schalk and Ferdinand Loewe, Bruckner's faithful apostles, played a 4hs. Piano arrangement of the symphony to Arthur Nikisch in Leipzig. Nikisch, enthusiastic from the start, decided to conduct its first performance in Leipzig, in a Concert scheduled for June 27 of that year, the proceeds of which should contribute to the erection of a Wagner-monument. The date of that performance had to be shifted several times and was eventually fixed for December 30th, 1884. Correspondence between Bruckner, Nikisch, Schalk and Loewe clearly reveals that some changes in the orchestration and in the tempo-indications took place before and after that first performance, the success of which was not undisputed. The work

met with a mixed reception from the ultra-conservative Leipzig audience and its hide-bound press. However, two months later, on March 10, 1885 the symphony scored a veritable triumph in Munich, with Hermann Levi conducting. Only then the ice of indifference began to crack. Bruckner, deeply moved, dedicated the symphony to Wagner's generous protector, King Ludwig II of Bavaria, who died the following year. Levi collected money sufficient to pay for the cost of printing and thus made possible the engraving of the full score which was published in the same year by Albert Gutmann, Vienna, in a version, based on the autograph but not always identical with it. That first publication of Symphony VII, evidently approved by the composer, was undoubtedly inspired in some details by Josef Schalk who also acted as a proof-reader. The score bore the date 1885, the Plate No. G 576 and was produced by Engelmann & Muehlberg, a firm of music engravers in Leipzig. The orchestral parts seem to have been issued somewhat later. A letter of Bruckner's, dated November 6, 1885 makes it clear that they were not yet available at that time. The general availability of the symphony naturally encouraged conductors to perform it. In the following year 1886 it obtained performances in Vienna (Richter), Graz (Mück), New York and Chicago (Thomas) and Amsterdam (de Lange). These were followed up in 1887 by first performances in Berlin (Klindworth) and London (Richter), establishing symphony VII firmly as a favourite with concert-audiences all over the world.

II

Bruckner's Symphony VII is the first of a final group of three, composed during the last fifteen years of his life and differing considerably from the

preceding symphonies by virtue of their greater length and bigger orchestra. With its immediate successors, symphonies VIII and IX, symphony VII shares the excessive length of its Adagio and Finale which—in the case of symphony IX—was to remain a colossal fragment. It further shares with them the consequent employment of Wagner's "Quartet of Tubes" in these movements only. In contrast to other Finale's by Bruckner the last movement of this symphony does not attempt a contrapuntal combination of the entire thematic material, utilized in the preceding movements. It is, however, firmly based on a thematic offshoot from the symphony's glorious first theme, as can be seen from the following juxtaposition of the thematic incipits of movements 1 and 4:



The Adagio whose Coda is so poignantly associated with Wagner's death (especially between letters X and Y, in a dirge-like passage given to the Tubes and Horns) reveals the symphony's affinity with its sister-work, the "Tedeum". For the latter's "non confundar in eternum" section is literally quoted in the recapitulatory section of the "Adagio", beginning at bar 164.

The Adagio as a whole is modelled on the pattern of the Adagio in Beethoven's symphony IX. Like its great ancestor it is conceived as an *alternativo* between an elegiac melody in common time, subjected to elaborate variations in later recapitulatory sections, and a serene dance tune in triple time, gently swaying in Viennese Laendler-gait. The return of the Adagio's beginning,

propelled by the "non confundar" motif from the "Tedeum", drives towards a shattering climax in C-major (at letter W) marked by a much disputed cymbal-clash. A link with Bruckner's early d-minor Mass of 1864 is established through the first movement's Coda-motif:



which progresses in solemn peroration against the sombre back-cloth of a pedal-point on "E" in the timpani, extending over 22 bars (bars 390-412).

The rustical jocularity of the Scherzo with the "cock-crow" of its initial trumpet-motif is offset by the ravishing colours of its "Trio" section, surely one of Bruckner's most inspired "Cantabile's".

III

Symphony VII is the only Bruckner-symphony in which the autograph score (preserved as HS.19479 in the Nat. Library, Vienna) is known to have been actually used for the purpose of the first publication. However, that manuscript score only reached the printers after a number of alterations had been made. Among these changes the notorious cymbal-clash in the "Adagio" is perhaps the most interesting. There is not the slightest doubt that cymbals were not mentioned in the autograph—in contrast to symphony VIII where they occur together with Triangle and Timpani at the climaxes of the Adagio. Josef Schalk (in a letter, dated January 10, 1885) gives a clear picture of its origin. Thus he informs his brother Ffanz of the important addendum to the Adagio:

"... Recently I went with Loewe over the score of symphony VII with regard to some changes and emendations. . . .

Perhaps you do not know that Nikisch has insisted on the acceptance of our desired cymbal clash in the Adagio (C major, 6-4 chord), as also on triangle and timpani, which pleases us immensely . . . ”

Robert Haas—in the facsimile reproduction of the relevant additional page to the autograph score published in his edition of the “Original Version” of Symphony VII—has shown that cymbals, triangle and timpani appeared in the autograph score of the “Adagio” only as an afterthought, evidently prompted by Arthur Nikisch. Whether the added words “gilt nicht” (invalid), scrawled on the margin of that additional sheet are by the hand of Bruckner or not, is a moot point. The cymbal clash is undoubtedly very effective. It has an authentic ring because of the striking parallel with the Adagio of Symphony VIII. But its authenticity certainly is not beyond dispute. Other emendations in the autograph are related to tempo-modifications and to occasional octave-doublings in the upper strings. As to the former, a letter by Bruckner, addressed to Nikisch (dated July 17, 1884) mentions certain afterthoughts of the composer with regard to the original tempo-indications in the Finale. A letter by Nikisch to Bruckner (dated Dec. 12, 1884) in which the conductor unequivocally asks for the reorchestration of certain passages “because they are arranged impractically and do not sound well”, proves that

some changes must have been made as a result of his rehearsals. How far they are to be called authentic, *i.e.*, how far they really were approved by Bruckner is difficult to decide. Their doubtful authenticity is reflected in the conflicting evidence offered by the two editions of the “Original version” of symphony VII, published by R. Haas in 1944 and again by L. Nowak in 1954. The latter believes that these “last-minute changes” originated with the composer and that they were the result of his revisions, made during the Piano Duet performances of the symphony during 1884. The former however rejects them in toto as spurious.

The revision, offered here, tries to steer a middle course between these two extreme views. It is based on the first publication of the full score in 1885 for which surely the composer must bear the chief responsibility. Some doubtful octave-doublings and some clearly spurious tempo-indications have been changed in favour of the “status quo” which—in such isolated cases at least—surely has to take precedence. In other cases footnotes indicate the nature of the editorial problem involved. The final decision rests here, as in the case of other symphonies by Bruckner, with the conductor and his conscience. His sub-editorial task will be easy in this symphony in which only the vexed question of the cymbal-clash will continue to harrow conductors and their audiences.

List of references:

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January, 1958

HANS FERDINAND REDLICH
 University of Edinburgh,
 Faculty of Music.

Symphony N° 7.

I.

Allegro moderato. (M. $\text{J} = 58$)

Anton Bruckner

1824 - 1896

2 Flöten.

2 Oboen.

2 Klarinetten
in A

2 Fagotte.

4 Hörner in F.

3 Trompeten in F.

3 Posaunen.

Baßtuba.

Pauke in E tief.

Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

The musical score consists of multiple staves for different instruments. The top section includes Flutes, Oboes, Clarinets in A, Bassoons, and Horns in F. The middle section includes Trumpets in F, Trombones, Trombones, Bass Trombone, Bass Drum, and Bassoon. The bottom section includes Violins, Violas, Cello, and Double Bass. The score features various dynamics such as *pp*, *lang gezogen*, and *mf*. The music is set in common time with a key signature of four sharps.

I. 10

Kl. -

Vl. *poco a poco cresc.*

Vl. *poco a poco cresc.*

Br. *poco a poco cresc.*

Vo. *poco a poco cresc.*

poco a poco cresc.

20

F1. -

Ob. -

Kl. I. *dim.*

Hr. (F) I. *dim.*

Vl. *dim.*

Vl. *dim.*

Br. *dim.*

Vo. *dim.*

Kb. -

lang gezogen

lang gezogen

div.

pp

div.

pp

div.

pp

Fl. zu 2

Ob.

Kl.

Fg. pp

Hr. (F) pp p pp zu 2 p poco a poco

Tr. (F)

Pos.

Tb.

Vl. mfpoco a poco

Br. div. p pp p poco a poco

Vc. p pp p poco a poco

Kb. pp p poco a poco

zu 2

40

F1. cresc.

Ob. cresc.

K1. cresc.

Fg. cresc.

Hr. (F) cresc. ff dim.

Tr. (F) cresc. ff dim.

Pos. fcresc. ff dim. p

Tb. fcresc. ff dim. p

Vl. cresc. ff dim. p

cresc. ff dim. p

Br. cresc. ff dim. p

Vc. cresc. ff dim. p

Kb. cresc. ff dim. p

50

Pos. 
 Tb. 
 Vl.  pp dim.
 Vl.  pp dim.
 Br.  pp dim.
 Vo.  pp dim.
 Kb.  pp dim.

Ruhig. ($\text{d} = 108$)

Ob.  p
 Kl.  p
 Hr. (F)  I.II.
 Tr. (F)  I. pp
 Vl. 
 Br. 
 Vo. 
 Kb. 

60

Ob. *dim.*

Kl. *dim.*

Hr. (F) I. II.

Tr. (F) I.

Vl. *p* *mf*

Br. *p* *cresc.*

Vc. Kb. *p* *mf*

I.

Ft. I.

Hr. (F)

Pos. *pp*

Vl. *p* *dim.* *pp*

Br. *p* *dim.* *pp*

Vc. Kb. *p* *dim.* *pp*

Fl.

Kl.

Hr. (F)

Pos.

Vl.

Br.

Vo. Kb.

70

I.

cresc.

pausdrucksvooll

p poco a poco cresc.

cresc.

p poco a poco cresc.

cresc.

p poco a poco cresc.

cresc.

p poco a poco cresc.

Hr. (F)

Pos.

Tb.

Vl.

Br.

Vo. Kb.

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

I.

Ob. I. *p*

Kl. I. *mf*

Hr. (F) I. *mf*

Po. I.

Tb.

Vl. *mf*

Br. *dim.* *mf*

Ve. *dim.* *mf*

Kb. *dim.* *mf*

80

Vl. *pp*

Br. *pp*

Ve. Kb. *pp*

90

Hr. (F)

Trombone (F)

Vl.

Br.

Vc. Kb.

poco a poco cresc.

pizz.

ff

Musical score for orchestra, page 12, measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Hr. (F)), Trombone (Tr. (F)), Violin (Vl.), Bassoon (Br.), and Double Bass (Bc.). The key signature is A major (three sharps). Measure 11 starts with a rest for Flute and Oboe, followed by a dynamic *p*. Measure 12 begins with a dynamic *f* for Bassoon and Double Bass. The score features various melodic lines and harmonic progressions across the different instruments.

100 *zu 2*

Fl.

Ob.

Kl.

Hr.
(P)

V1.

Br.

Vo.

Kb.

III.

p immer hervortretend

arco

p immer hervortretend

arco div.

pp

arco

div. pp

arco

pp

V1.

Br.

Vo.

Kb.

div.

Fl. zu 2
p poco a poco cresc.

Ob. pp poco a poco cresc.

Kl. pp poco a poco cresc.

Pg. pp poco a poco cresc.

Hr. (F) zu 2 pp poco a poco cresc. poco

I.II. pp poco a poco cresc. poco

Tr. (F) zu 2 mf

Pos. p poco a

Tb. p poco a

Vl. poco a poco cresc.

poco a poco cresc.

Br. poco a poco cresc.

Ve. poco a poco cresc.

Kb. poco a poco cresc.

E. E. 8687

etwas belebend

zu 2

Musical score page 12, featuring a dynamic mix of woodwind, brass, and percussion instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Trombone (Tr. (F.)), Trompete (Hr. (F.)), Bassoon (Pos.), Trombone (Tb.), Violin (Vl.), Bassoon (Br.), Trombone (Vo.), and Double Bass (Kb.). The music is set in common time with a key signature of four sharps. The score begins with sustained notes from Flute, Oboe, Clarinet, and Bassoon. Trombones and Trompete enter with eighth-note patterns. Bassoon and Trombone provide harmonic support. The section concludes with sustained notes from Violin, Bassoon, Trombone, and Double Bass.

Fl. *zu 2* *ff*
 Ob.
 Kl.
 Pg.
 Hr. (F) *ff*
 Tr. (F) *ff*
 Pos.
 Tb.
 Vl.
 Br.
 Vo.
 Kb. *ff*

120

rit.

Ruhig. ($\text{d} = 96$) (*a tempo*)

zu²

F1. *p a tempo*

Ob. *pp a tempo*

K1. *p a tempo*

Fg.

Vl. *pp a tempo*

Br. *pp a tempo*

Vc. *pp a tempo*

Kb. *pp a tempo*

zu²

130

F1. *pp*

Ob. *zu²*

K1. *pp*

Fg.

Hr. (F) *zu²*

Tb. *pp*

Vl. *pp*

Br. *pp*

Vc. *pp*

Kb. *pp*

cresc.

cresc.

cresc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

f

f

f

Kl. - zu 2 -

I.
Fg.
I.
Hr.
(F)
Vl.
Br.
Vo.
Kb.

Ft.
Ob.
Kl.
Fg.
Hr.
(F)
Vl.
Br.
Vo.
Kb.

p

p dim. *pp*

pp

pp

pp

pp

pp

f

Fl. zu 2
 Ob. zu 2
 Kl. zu 2
 Fg. zu 2
 Hr. (F) zu 2
 Tr. (F)
 Pos.
 VI.
 Br.
 Ve. Kb.

cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
f cresc. sempre
f cresc. sempre
f cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre

Fl. zu 2
 Ob. zu 2
 Kl. zu 2
 Fg. zu 2
 Hr. (F) zu 2
 Tr. (F) zu 2
 Pos.
 Tb.
 Vl.
 Br.
 Vo. Kb.

zu 2

F1. cresc.

zu 2

Ob. cresc.

Kl. cresc.

zu 2

Fg. cresc.

Hr. (F) cresc. zu 2 cresc.

Tr. (F) cresc.

zu 2 cresc.

Pos. cresc.

Tb. cresc.

Vl. cresc.

Br. cresc.

Vc. Kb. cresc.

Kl. -

Fg. -

Hr. (F) -

Tr. (F) -

Pos. -

Tb. -

hervortretend

VI. -

Br. -

Vc. -

Kb. -

150

hervortretend

pp

pp

pp

pp

pp

I.

Hr. (F)

Vl.

Br.

Vo.

Kb.

pp immer etwas hervortretend

pizz.

pp hervortretend

pp

*^{div.}

^{div.}

= *) The lower octave of this division is probably spurious.

I.

160

Kl.

Vl.

Br.

Vo.

Kb.

f

pp

pp

pp

I.

Hr. (F)

Vl.

Br.

Vo.

Kb.

pp

pp

pp

III.

dim.

dim.

dim.

I. Ruhig.

F1. I. - - - - -

Ob. zu 2. f - - - - -

Kl. I. p - - - - -

Hr. (F) III. - - - - -

Pos. - - - - - pp f - - - - -

Vo. Kb. - - - - - pp - - - - -

170

F1. I. - - - - -

Ob. - - - - -

Kl. zu 2. f - - - - -

Pos. - - - - - pp f - - - - - cresc.

180

ritard.

F1. I. b - - - - - pp - - - - -

Ob. - - - - - pp - - - - -

Kl. b. p - - - - - pp - - - - -

Pos. b. - - - - - pp - - - - -

E. E. 3637

22

d=80

a tempo

Fl.

Ob.

Kl.

Fg.

Vl.

Br.

Vo.

Kb.

Ob.

Kl.

Fg.

H.P.
(F)

Vl.

Br.

Vo.

Kb.

200

Fg. *p*
Hr. (F)
Pos.
Tb.
Br.
Vo.
Kb.

mf cresc.
mf cresc.

Pos. *f*
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.

I.
Fg. *p*
Hr. (F) *p*
Pos. *p*
Tb. *p*
Br. *p*
Vo. *mf*
Kb. *p*

III.
mf
mf
mf
mf
mf
mf
mf

hervortretend
mf
mf
mf
mf

Fl. III. *p* *mf* poco cresc.

Hr. (F) *#* *#*

Vl. *p* *pp* poco a poco cresc.

Br. *dgm.* *pp* poco a poco cresc.

Vc. *dim.* *pp* poco a poco cresc.

Kb. *dim.* *pp* poco a poco cresc.

Ruhig. ($\text{d} = 96$)

Fl. *p*

Vl. *dim.*

Br. *do.* *dim.*

Vc. *dim.*

Kb. *dim.* *pp*

I.

Fl. I.

Kl.

Vl. *mf*

Br.

Vc. *p*

Kb. *mf*

I.

Kl.
VI.
Br.
Vo.
Kb.

pp

I.
II.
III.

Fl.
Kl.
VI.
Br.
Vo.
Kb.

pp
dim.
dolce
dim.
pp
dim.
ppp
ppp
ppp
ppp
ppp

= 230

I.

Fl.
VI.
Br.
Vo.
Kb.

Tempo I. (molto animato)

zu 2

240

Fl.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Pos.

Tb.

Vl.

Br.

Vc. Kb.

Fl. *ff* zu 2
 Ob. *ff* zu 2
 Kl. *ff*
 Fg. *ff* zu 2
 Hr (F) *ff* zu 2
 Tr. (P) *ff* zu 2
 Pos. *ff* zu 2
 Tb. *ff* zu 2
 Vi. *ff*
 Br. *ff*
 Vo. Kb. *ff*

28

250

I.

Ob. *p*

Kl. *zu*
Imf.

Fg. *p*

Hr. (F) *p*

Vl.

Br. *pp*

Vo. *pp*

Kb. *pp*

260

Fl.

Ob. *zu 2*

Kl. *f*

Hr. (F) III. IV.

Tr. (F)

Vl. *poco cresc.*

Br. *pp*

Vo. *pp*

I.

Ob. *p*
Kl. *zu2*
Pg. *I. mf*
Hr. (F) *p*
Vi. *poco a poco cresc.*
Vcl. *poco a poco cresc.*
Br. *div. pp*
Vcl. *poco a poco cresc.*
Kb. *poco a poco cresc.*

pp

270

F1. *pp*
Ob. *zu2*
Kl. *pp*
Hr. (F) *pp*
Vi. *pp*
Br. *div. pp*
Vcl. *poco a poco cresc.*

E. E. 3637

30

280

Ob.

Kl.

I.

Fg.

Tr. (F)

Vl.

Br.

Vc.

I. p

Ob.

Kl.

I. p

Hr. (F)

Tr. (F)

Vl.

Br.

Vc.

p. cart

pp

hercortrete. d

Fl.

Ob.

Kl.

Hr.
(F)

Tr.
(F)

VI.

Br.

Vc.

I.

poco a poco cresc.

zu 2

I.

mf poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

zu 2

Fl.

Kl.

Hr.
(F)

Vl.

Br.

Vo.

Kb.

310 zu 2

Fl.

Kl.

Vl.

Br.

Vo.

Kb.

320

simile

I.

Fl.

Kl.

Hr. (F) IV.

cresc. mf p mf

Vl.

Br.

pizz. mf p

Vc. Kb.

cresc. mf dim. p cresc.

330

I.

Fl. I. p dim.

Ob.

Kl. p dim. dim. zu 2 sempre pp

Hr. (F) mfp dim. pp

Vl. mfp p pp arco

Br. mfp p arco

Vc. Kb. mfp p pp

zu 2

F1. -

Ob. -

K1. I.

Fg. I.

Hr. (F) poco a

Vl. divisi

Br. poco a

Vc. Kb. poco a

340

F1. I. poco a poco cresc.

Ob. cresc.

K1. I. poco cresc.

Fg. -

Hr. (F) poco cresc.

Vl. immer breiter cresc.

Br. cresc.

Vc. Kb. poco cresc.

zu 2
 b
 F1. ff zu 2
 Ob. b zu 2
 Kl. ff zu 2
 Fg. b zu 2
 Hr. (F) zu 2
 Tr. (F) zu 2
 Pos. zu 2
 Tb. f
 VI. ff b
 Br. ff b
 Vo. Kb. ff b

zu 2

F1.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Tb.

Vl.

Br.

Vc.
Kb.

350

etwas gedehnt

Fl. zu 2
 Ob. dim.
 Kl. zu 2 dim.
 Hr. (F) zu 2 dim.
 Tr. (F) zu 2 dim.
 Pos. dim.
 Tb. dim.
 VI. dim. pp poco a
 Br. dim. p poco a
 Va. dim. divisi pp poco a
 Kb. dim. pp poco a

I.II.

Hr. (F)

Pos.

Vl.

poco

cresc.

Br.

a poco

cresc.

Vo.

poco

cresc.

Kb.

poco

cresc.

zu 2 atempd

Ob.

poco

cresc.

Kl.

zu 2 poco

a

poco

Hr. (F)

poco

cresc.

Pos.

poco

a

poco

Vl.

cresc.

sempre

Br.

b[#]p

cresc.

Vo.

cresc.

sempre

Kb.

cresc.

sempre

cresc.

sempre

div.

cresc.

breiter

360

zu 2

Ob.

Kl.

Hr. (F)

Pos.

Vl.

Br.

Vc.

Kbd.

ruhig

Fl. *zu 2*
 Ob. *zu 2* *dim.*
 Kl. *dim.*
 Hr. (P) *zu 2* *dim.*
 Pos. *dim.*
 Vln. *dim.*
 Br. *dim.*
 Vcl. *dim.*
 Kb. *dim.*

I. *pp*
I. *pp*
pp
pp

zu 2

Fl.

Ob.

Kl.

Hr.
(F)

Vl.

Br.

Vc.
Kb.

zu 2

zu 2

Fl.

Ob.

I.

Kl.

I.

Fg.

I. II.

Hr.
(F)

I. III.

Vl.

Br.

Vc.
Kb.

370 zu 2

F1.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Vl.

Br.

Vo.
Kb.

zu 2
 Fl.
 Ob.
 Kl.
 Fg.
 Hr. (F)
 Tr. (F)
 Pos.
 Tb.
 Vl.
 Br.
 Kb.

Fl.
 Ob.
 Kl.
 Fg.
 Hr (F)
 Vl.
 Br.
 Vo. Kb.

I.

zu 2
 pp poco a
 zu 2 pp poco a
 zu 2 pp poco a
 pp poco a

pp
 pp hervortretend
 pp
 pp
 pp poco a
 pp poco a
 pp poco a

Fl.
 Ob.
 Kl.
 Fg.
 Hr (F)
 Vl.
 Br.
 Vo. Kb.

380 zu 2

poco
 zu 2
 poco
 zu 2
 poco
 zu 2
 zu 2

cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.

p cresc.
 p cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.

Fl. zu 2
Ob. zu 2
Kl. zu 2
Fg. zu 2
Hr. (P) zu 2
Tr. (F) zu 2 *ff marc. sempre*
Po. zu 2
Tb. zu 2 *ff marc. sempre*
Vi.
Br.
Vc. Kb.

390

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Tb.

Vl.

Br.

Vc.
Kb.

Sehr feierlich.

Sehr feierlich.

Fl. I. zu 2

Ob. zu 2 p poco a poco cresc.

Kl. p poco a poco cresc.

Pk. cresc. sempre

Vl. cresc. sempre

Br. cresc. sempre

Vo. cresc. sempre

Kb. cresc. sempre

Fl. 400 poco cresc. poco cresc.

Ob. zu 2 ff poco a poco dim. poco a poco dim.

Kl. poco a poco dim.

Pk. ff poco a poco dim.

Vl. ff poco a poco dim.

Br. ff poco a poco dim.

Vo. ff poco a poco dim.

Kb. ff poco a poco dim.

Sehr ruhig;

zu 2
 Fl. dim. sempre I.
 Ob. dim. sempre I.
 Kl. dim. sempre zu 2
 Hr. (F) zu 2 p.
 Pno. pp
 Tb. pp
 Pk. tr.
 Vln. dim. sempre ppp pp
 Vcl. dim. sempre ppp pp
 Br. dim. sempre pp pp
 Vcl. dim. sempre pp pp
 Kb. pp pp

nach und nach etwas schneller
zu 2

nach und nach etwas schneller
zu 2

Fl.

I.

zu 2

Ob.

Hr. (F)

zu 2

II.

III.

Tr. (F)

Pos.

Tb.

Pk.

Vl.

Br.

Vc.

Kb.

Fl. I. *mf poco a poco cresc.*
 Ob. *mf poco a poco cresc.*
 Kl. *mf poco a poco cresc.*
 Fg. *poco a poco cresc.*
 Hr. (F) *mf poco a poco cresc.*
 Tr. (F) *marc. sempre*
mf poco a poco cresc.
 Pos. *p poco a poco cresc.*
 Tb. *p poco a poco cresc.*
 Pk. *p poco a poco cresc.*
 Vl. *p poco a poco cresc.*
 Br. *p poco a poco cresc.*
 Ve. *p poco a poco cresc.*
 Kb. *p poco a poco cresc.*

zu 2

Fl. zu 2 cresc. sempre cresc.
 Ob. cresc. sempre cresc.
 Kl. cresc. sempre cresc.
 Fg. cresc. sempre cresc.
 Hr. (F) cresc. sempre cresc.
 Tr. (P) cresc. sempre cresc.
 Pos. cresc. marc. cresc. sempre cresc.
 Tb. cresc. marc. cresc. sempre cresc.
 Pk. cresc. sempre cresc.
 Vl. cresc. sempre cresc.
 Br. cresc. sempre cresc.
 Vo. cresc. sempre cresc.
 Kb. cresc. sempre cresc.

Fl. zu 2 cresc.
 Ob. au 2 cresc.
 Kl. zu 2
 Fg.
 Hr. (P.) zu 2
 Tr. (P.)
 Pos.
 Tb.
 Pk.
 Vl.
 Br.
 Vo.
 Kb.

4.70 sempre

zu 2

Fl.

Ob.

Kl.

Fg.

Hr (F)

Tr (F)

Pos.

Tb.

Pk.

Vl.

Br.

Vc.

Kb.

zu 2

zu 2

8

440

Fl. zu 2
 Ob.
 Kl.
 Fg.
 Hr. (F) zu 2 A A A ^ A -
 Tr. (F)
 Pos.
 Tb.
 Pk.
 VI.
 Br.
 Vo.
 Kb.

II. Adagio.

Sehr feierlich und sehr langsam. (M. ♩ = 68.)

- 2** Flöten.
2 Oboen.
2 Klarinetten
in A.
2 Fagotte.

- I. II.
4 Hörner in F.
III. IV.

- I. II.
3 Trompeten in F
III.

I. II.
3 Posaunen.
III.

- 2 Tenor in B.
4 Tuben.
2 Baß in F.

Kontrabaß-Tuba.

Pauken in G C.
Triangel u.
Becker

- ## Violinen.

- ## Bratschen

- ## Violoncelle

- Musical score for Violoncello and Kontrabässe. The score consists of two staves. The top staff is for Violoncello, and the bottom staff is for Kontrabässe. The key signature is A major (no sharps or flats). The time signature is common time. Measure 11 starts with a dynamic of p (pianissimo) and a tempo marking of cresc. . The Violoncello has a sustained note followed by eighth-note pairs. The Kontrabässe has eighth-note pairs. Measure 12 begins with a dynamic of p (pianissimo) and a tempo marking of sempr. . The Violoncello has eighth-note pairs. The Kontrabässe has eighth-note pairs. Measures 11 and 12 end with a dynamic of mf (mezzo-forte).

III. IV.

Ob. -

Kl. -

Hr. (P) -

VI. zogen p cresc. p dim. pp

Br. zogen cresc. p pp

Vc. hervortretend cresc. p dim. pp. divisi

Kb. cresc. p pp

zu 2

20

Fl. *p* cresc. *f*

Ob. *p* cresc. *f*

Kl. *p* cresc. *f*

Fg. *p* cresc. *f*

Hr. (F) *pp* *p* cresc. *f*

Vl. *cresc.* *p* *cresc.* *f* *dim.*

cresc. *p* *cresc.* *f* *dim.*

Br. *cresc.* *p* *cresc.* *f* *dim.*

Va. *cresc.* *p* *cresc.* *f* *dim.*

Kb. *cresc.* *p* *cresc.* *f* *dim.*

zu 2

F.
Ob.
Kl.
Fg.
Hr. (F)
Tr. (F)
Pos.
(B)
Tb.
(F)
Ktb.
Vl.
Br.
Vo.
Kb.

p cresc.
p cresc.
cresc.
f
p
p
p cresc.
ff

30

Pf.

Ob.

Kl.

Fg.

Hr. (F)

I. *pp*

zu 2

p

Tr. (F)

I.II.

sempre dim.

pp

Pos.

(B)

Tb.

(F)

Ktb.

pp

Vl.

Br.

Vo.

Kb.

Moderato. (M. ♩ = 92.)

I.

Moderato. (M. = 84.)

Hr. (F) Tb. Kb. Vi. Br. Vo. Kb.

dim.

dim.

dim.

dim.

p cresc. dim.

cresc. dim.

p cresc. dim.

cresc. dim.

cresc. dim.

cresc. dim.

A musical score page showing measures 40-41 of a piece for orchestra. The score includes parts for Kl., Fg., Vl., Br., Ve., and Kb. The instrumentation consists of two flutes (Kl.), two oboes (Fg.), two violins (Vl.), one bassoon (Br.), one cello (Ve.), and one double bass (Kb.). The key signature is A major (three sharps). Measure 40 starts with a dynamic of p . The first flute has a sixteenth-note pattern. The second flute enters with eighth-note pairs. The bassoon and double bass provide harmonic support. Measures 41 and 42 show the continuation of this pattern with dynamics *cresc.*, *dim.*, and *cresc.* markings. The score is written on five systems of five-line staff paper.

hervortretend

VI. *p* *cresc. sempre*

Br. *cresc. sempre*

Vo. *p* *divisi* *cresc. sempre*

Kb. *p* *cresc. sempre*

50

Hr. (F) *f*

IV. *f*

VI. *f* *v* *dim.*

V. *f* *cresc.* *dim.*

Br. *f* *dim.*

Vo. *f* *dim.*

Kb. *f* *dim.*

I.

F1. *p*

Kl. II. *pp* *poco cresc.* *dim.*

Fg. *pp*

Hr. (F) III. IV. *pp*

V1. *p* *cresc.* *dim.* *dim.*

Br. *p* *cresc.* *dim.*

Vo. *p* *cresc.* *dim.*

Kb. *p* *cresc.* *dim.*

I.

F1. *p*

Kl. II.

Fg. III. IV.

Hr. (F)

V1. *cresc.* *dim.*

Br. *cresc.* *dim.*

Vo. *cresc.* *dim.*

Kb. *cresc.* *dim.*

60

pp

pp

VI.

pp

Br.

Vc.

Kb.

p

=

Fg.

Hr. (F)

VI.

pp cresc.

pp

cresc.

cresc.

p

Br.

p

cresc.

p

Vc.

p

cresc.

p

Kb.

xo.

cresc.

xo.

p

70

Hr. (F) III.

Vl. cresc. sempre mf dim.

Br. cresc. sempre mf dim.

Vo. mf p

Kb. mfp p

Tempo I. Sehr langsam zu 2

Hr. (F)

Tr. (F) p dim.

(B.) p cresc. sempre dim.

Tb. (F) p cresc. dim.

Kb.

Vl. pp p cresc. sempre dim. oroso. sempre dim. p hervortretend oroso. sempre dim. p hervortretend oroso. sempre dim.

Br. pp p cresc. sempre dim.

Vo. pp p cresc. sempre dim.

Kb. pp p cresc. sempre dim.

80 zu 2

Kl.

Fg.

Hr. (F)

Tr. (F)

Pos.

(B)

Tb. (F)

Htb.

G Saite

sehr markig

VI.

Br.

Vc.

Hb.

F1.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (P)

Vl.

Br.

Vo.

Kb.

zu 2
90

p poco a poco cresc.

zu 2

p poco a poco cresc.

zu 2

p poco a poco cresc.

mf cresc.

mf cresc.

p poco a poco cresc.

I.

I. marc.

p poco a poco cresc.

mf cresc.

Fl. zu 2
 Ob. zu 2
 Ml.
 Hr. (F)
 Tr. (F)
 Vl. sempre
 Br.
 Vc.
 Kb.

Fl.
 Ob.
 Fl.
 Fg.
 Hr. (F)
 Tr. (F)
 Vl.
 Br.
 Vc.
 Kb.

100

Fl. zu 2

Ob. zu 2

Kl. zu 2

Fg. zu 2

Hr. (F) III.

Tr. (F) I.

VI. f cresc.

Br. f cresc. hervortretend div.

Vc. f cresc.

Kb. f cresc.

Fl. zu 2

Ob. zu 2

Kl. zu 2

Hr. (F) I. II. zu 2

VI. dim. pp

Br. dim. p

Vc. dim. pp

Kb. dim. pp

zu 2

F1.
V1.
Br.
Vo.
Kb.

div.

=

110

F1.
K1.
Fg.
Hr.
(F)

V1.
Br.
Vo.
Kb.

This image shows two pages of a musical score. The top page (measures 70-71) includes parts for Flute (F1.), Violin (V1.), Bassoon (Br.), Voice (Vo.), and Cello/Bass (Kb.). The flute has sixteenth-note patterns, the violin has eighth-note pairs, the bassoon has eighth-note pairs, and the voice and cello/bass provide harmonic support. Measure 71 begins with a dynamic of *div.* (divisi). The bottom page (measures 110-111) includes parts for Flute (F1.), Clarinet (K1.), Bassoon (Fg.), Horn (Hr.) (in F), Violin (V1.), Bassoon (Br.), Voice (Vo.), and Cello/Bass (Kb.). The flute and bassoon play eighth-note pairs, while the clarinet and horn provide harmonic support. Dynamics include *pp*, *poco a poco cresc.*, and *pp sempre*. The vocal part consists of sustained notes. Measure 111 concludes with a dynamic of *poco a poco cresc.*

F1. -

K1. I.

Fg. I.

Hr. (F) cresc.

VI. cresc.

Br. cresc.

Vo. Kb. cresc.

G Saite

mf

F1. zu 2 b b p cresc.

Ob. p cresc.

K1. I.

Fg. I.

VI. sehr markig f cresc.

Br. p cresc.

Vo. Kb. f

Fl. zu 2
Ob. zu 2
Kl. I.
Fg.
Hr. (F) zu 2
Pos. zu 2
Vl. p cresc.
Br. p cresc.
Vo. p cresc.

zu 2

I.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Pos.

(B)

Tb. (F)

Ktb.

Vl.

Br.

Vc. Kb.

N.B. 2te Trompete u. 1 und 2. Horn immer
markiert bis zum Legato
E.E.3637

zu 2

Ft.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Pos.

(B)

Tb.

(F)

Ktb.

Vl.

Br.

Vc. Kb.

Ft. - - - - -

Ob. - - - - - zu 2 dim.

Kl. II. - - - - - p cresc.

Fg. - - - - - II. pp cresc.

Hr. (F) - - - - - I. p cresc.

Vl. - - - - - dim. cresc.

Br. - - - - - cresc.

Vo. - - - - - dim. cresc.

Kb. - - - - - cresc.

Kl. zu 2 dim. 140

II. - - - - -

Fg. - - - - -

Vl. - - - - - G Saite
hervortretend

Br. - - - - -

Vo. - - - - -

Kb. - - - - -

Ob. I. *pp*

Kl. I. *pp*

Hr. (F) -

Vl. II. *mf cresc.*

Br. *pp* *cresc.*

Vc. *pp* *mf cresc.*

150

Ob. I.

Kl. -

Fg. -

Hr. (F) I. II. *dim.* I. *p* I. *cresc.*

Vl. dim. *p* *poco rit.* *mf*

Br. dim. *p cresc.* *mf cresc.*

Vc. dim. *mf cresc.* *poco rit.* *f cresc.*

Kb. - *p* *mf cresc.*

II.

Kl. I.

Fg. I.

Hr. (F) I.

Vl. ritard.

Br. pp

Vc. pp dim.

Kb. pp

=
Tempo I.
Schr langsam.

(B) hervortretend
Tb. cresc.

(F) c
Ktb. c
p cresc.

In gleicher Stärke, ohne Anschwellung

Vl. p hervortretend
p cresc.

Br. p hervortretend
div.

Vc. c
cresc.

Kb. c
cresc.

160

(B) (F)

Tb. Ktb.

Vl. dim. mf G Saite

Br. dim.

Vo. dim.

Kb. dim. mf

=

Vl. cresc. sehr markiert

Br. cresc.

Vo. v cresc.

Kb. cresc.

Hr. (F) *p*

Pos. *p dim.*

(B) *p dim.*

Tb. *pp*

(F)

Ktb.

Vl. *p dim.*

Br. *p dim.*

Vc. *p dim.*

Kb. *p dim.*

I. hervortretend

pp

pp

pp

pp

pp

hervortretend

Pos.
(B)
Tb.
(F)
Ktb.
V.I.II
Br.
Vc.
Kd.

Hr.
(F)
Pos.
(B)
Tb.
(F)
V.I.II
Br.
Vc.
Kb.

170 zu 2

Fl.
 Ob.
 Kl.
 Fg.
 Hr. (F) *zu 2*
cresc.
 Tr. (F) *L. u. II.*
semp. portamento ff
 Pos. *cresc.*
 (B) *mf*
cresc.
 Tb. (F) *f*
 Vl. *cresc.* *ff gestrichen*
cresc. *ff gestrichen*
 Br. *cresc.*
 Va. *cresc.*
 Kb. *cresc.*

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Vl.

Br.

Vo.
Kb.

zu 2

Fl. cresc.

Ob. cresc.

Kl. cresc.

Fg. *zu 2* cresc.

Hr. (F) cresc.

Tr. (F) cresc.

Pos. cresc.

(B)

Tb. (F)

Ktb.

Vl. cresc.

Br. cresc.

Vo. Kb. cresc.

F1. zu 2[#]

Ob. zu 2[#]

Kl.

Fg. zu 2[#]

Hr. (F)

Tr. (F) *fff* II. hervortretend

Pos.

(B)

Tb. (F)

Ktb.

Pk. *ff* (i)

Trgl. Beck. *fff* *)

Vl. *fff*

Br. *fff*

Vc. Kb. *fff*

* *fff* Cf. preface.

zu 2

180

Fl.

Ob.

Kl.

Bsg.

Hr. (F)

Tr. (F)

Pos.

(B)

Tb. (F)

Ktb.

Pk.

Vl.

Br.

Vo. Kb.

Fl. zu 2
 Ob. zu 2
 Kl.
 Fg.
 Hr. (F) dim.
 Tr. (F) dim.
 Pos.
 (B) dim.
 Tb. (F) dim.
 Ktb.
 Pk.
 Vl. dim. dim. dim. pizz. pp pizz. pp
 Br. dim. f f f f pp pp pp
 Vo. Kb. dim. dim.

A musical score page showing measures 10 through 13. The instrumentation includes Horn (F), Bassoon (B), Trombone (Tb), Flute (F), and Double Bass (Ktb). The key signature changes from B-flat major to A major at the beginning of measure 11. Measure 10 starts with a forte dynamic in B-flat major. Measure 11 begins with a piano dynamic in A major, followed by crescendo markings over three measures. Measures 12 and 13 continue with dynamic changes (diminuendo, piano, forte) and rhythmic patterns. The score is written in a traditional five-line staff system with various clefs and sharp symbols.

I.

F1. -

Hr. (F) I.II. f° dim. pp

(B) Tb. ff dim. pp.

(F) Ktb. ff dim. pp

V1. - cresc. pp p

Br. pp

Vc. Kb. pizz. pp

*) a4 (Zusatz Bruckners)

1.

Pl. I. *mf*

Ob. I. *mf*

Kl. I. *mf*

VL cresc. *mf* recht gesangsvoll *dim.*

cresc. *p*

Br. *pizz.* *p*

Vc. Kb. *p*

200

I. *dim.*

Fl. I. *p* *dim.*

Kl. *p* *dim. sempre* *pp dim.*

VL *pp* *pp* *ppp*

Br. *pp* *pp* *ppp*

Vc. Kb. *pp* *ppp*

I.

210

F1. -

Hr. (p) -

(B) *p* -

Tb. (F) -

Ktb. *pp* -

Vl. *pp* -

Br. *pp* -

Vc. *pp* *#o* arco -

Kb. *pp* *div.* *pp* arco -

zu 4

pp cresc. -

pp -

zu 4

Hr. (F) dim. ppp

(B)

Tb. dim. ppp

(F) dim. ppp

Ktb.

Vl. dim. ppp pizz. plizz.

Br. dim. ppp pizz.

Vc. dim. ppp pizz.

Kb. dim. ppp pizz.

III. Scherzo.

Sehr schnell. (M. d = 80.)

2 Flöten.

2 Oboen.

2 Klarinetten.
in A.

2 Fagotte.

4 Hörner in F.

3 Trompeten
in F.

3 Posaunen.

Baßtuba.

Pauken.
in C.G. A.

Violinen.

Bratschen.

Violoncelle.

Kontrabässe.

10

Kl. *mf*

Tr. (F)

Vl. *mf* *dim.*

Br. *mf* *dim.*

Vc. Kb. *mf* *dim.* *pp*

p hervortretend

=

20

Ob. *mf*

I. *mf*

Kl. *mf*

Hr. (F) *mf*

Vl. *mf* *cresc.*

Br. *mf* *cresc.*

Vc. Kb. *mf* *cresc.*

Musical score for orchestra, page 93, measures 1-30. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klarinette - Klar.), Bassoon (Fagot - Fag.), Horn (Horn - Hir.), Violin (Violine - Vl.), Double Bass (Kontrabass - Kb.), and Cello (Cello - Vc.). The score features complex rhythmic patterns and dynamic markings such as *f*, *p*, *zum 2.*, *zum 4.*, and *zum 30.*

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.) in F, Violin (Vi.), Bassoon (Br.), Cello (Vc.), and Double Bass (Kb.). The music features complex rhythmic patterns and dynamic markings such as *mf*, *f*, and *p*.

40

Fl. zu 2
Ob.
Kl. zu 2
Fg. zu 2
Hr. (F) zu 2
Pno.
Vl. p poco a poco cresc.
Br. p poco a poco cresc.
Vc. Kb. p poco a poco cresc.

F1.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Poa.

Btb.

Pk. (G)

VI.

Br.

Vc. Kb.

ff

f

p

zu 2

ff

p

divisi

(zus.)

ff

p

(zus.)

divisi

ff

Fl.
 Ob.
 Kl.
 Fg.
 Hr.
 (F)
 Tr.
 (F)
 Pos.
 Tb.
 Pk.
 Vl.
 Br.
 Kb.
 Vo.

zu 2 70

80

zu 2

Fl.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Pos.

Tb.

Pk.

VI.

Br.

Vc. Kb.

zu 2

F1.

Ob.

K1.

Fg.

Hr. (F)

Tr. (F)

Po.

Tb.

Pk.

Vl.

Br.

Vo. Kb.

Kl. -

Pk. *G nach E tief*
pp

Vl. -

Br. *pp.*

Vo. *pp*

Kb. *pp*

zu 2

Fl. -

Kl. *zu 2*

Vl. -

Br. *pp*

Vo. -

Kb. *pp*

100

zu 2

110

Fl.

Ob.

Kl.

Br.

Vo.

120

Fl.

Ob.

Kl.

Hr. (F)

Tr. (F)

Vl.

zu 2

F1.

Ob.

Kl.

Hr. (F)

VI.

Br.

Vo.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

130

F1.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

VI.

Br.

Vo.

f cresc.

f cresc.

cresc.

cresc.

140

Ob. *p*

Kl. *p*

Hr. (F)

Pos. *p*

Tb. *p*

Vl. *p*

Br. *p*

Vc. Kb. *p*

150

Ob. I.

Kl. zu 2

Fg. ff

Hr. (F) III.

Vl. ff

Br. ff

Vc. Kb. ff

p cresc.

III. IV.

p cresc.

p cresc.

p cresc.

p cresc.

I.

F1. -

Ob. -

Kl. -

Hr. (F) *p hervortretend*

Vl. -

Br. -

Vc. Kb. *pizz.*

160

Ob. *p*

Kl. I.

Fg. I. *p hervortretend*

Hr. (F) *p*

Vl. -

Br. -

Vc. Kb. -

zu 2
 Fl. b \ddot{a} .. ff b \ddot{a} .. ff b \ddot{a} .. ff b \ddot{a} .. ff cresc.
 Ob. n.f. zu 2 b \ddot{a} .. ff b \ddot{a} .. ff b \ddot{a} .. ff cresc.
 Kl. I. b \ddot{a} .. ff b \ddot{a} .. ff b \ddot{a} .. ff cresc.
 Hr. (F) mf b \ddot{a} .. ff b \ddot{a} .. ff cresc.
 Tr. (F) I. b \ddot{a} .. ff b \ddot{a} .. ff cresc.
 Vl. poco a poco cresc.
 Br. poco a poco cresc.
 Vo. poco a poco cresc.
 Kb. poco a poco cresc.
 zu 2
 Fl. b \ddot{a} .. ff
 Ob. zu 2 b \ddot{a} .. ff
 Kl. I. b \ddot{a} .. ff
 Hr. (F) b \ddot{a} .. cresc. b \ddot{a} .. sempre b \ddot{a} .. cresc. b \ddot{a} .. sempre
 Tr. (F) I. b \ddot{a} .. cresc. b \ddot{a} .. sempre b \ddot{a} .. cresc. b \ddot{a} .. sempre
 Vl. cresc. b \ddot{a} .. cresc. b \ddot{a} .. cresc. b \ddot{a} .. cresc. b \ddot{a} .. cresc.
 Br. b \ddot{a} .. cresc. b \ddot{a} .. cresc. b \ddot{a} .. cresc. b \ddot{a} .. cresc.
 Vo. b \ddot{a} .. cresc. b \ddot{a} .. cresc. b \ddot{a} .. cresc. b \ddot{a} .. cresc.
 Kb. cresc. arco sempre

zu 2

Fl.

Ob.

Kl.

Fg.

Hr. (P.)

Tr. (F.)

Pos.

Tb.

Pk.

Vl.

Br.

Vo. Kb.

180

zu 2

Fl.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Pk.

Vl.

Br.

Vcl. Kb.

= 190

I.

II.

zu 2

Kl.

Fg.

Hr. (F)

Tr. (F)

Vl.

Br.

Vcl. Kb.

Fl. 1. *p*
Ob. 1. *p*
Kl.
Hr. (F) III.
Vl. *mf*
Br.
Vo. Kb.
zu 2
Fl. *pp* *bz*
Ob. *pp* *bz*
Kl. *pp* *bz*
Fg. zu 2 *pp*
Hr. (F) III.
Tr. (F) I.
II. III.
Vl. *pp*
Br. *p*
Vo. Kb.

Fl. zu 2 *mf*

Ob. *fp*

Kl. *mf*

Fg. *mf*

Hr. (F) *f*

Tr. (F) *f*

I. *f*

II. III. *mf*

Vl. *mf*

Br. *fp*

Vc. Kb. *mf*

zu 2 220 zu 2
 Fl. Ob. Kl.
 Fg. Hr. (P) Tr. (F)
 Pos. Vl. Br.
 Kb. Vc.
 zu 2 II p cresc.
 zu 2 1. p cresc.
 zu 2 II. III. b \ddot{z} : p
 f f
 f p poco a poco cresc.
 divisi
 divisi
 p poco a poco cresc.
 p poco a poco cresc.

230

zu 2 cresc.

zu 2 cresc. sempre

sempre

sempre

zu 2

sempre

zu 2

sempre

sempre

zu 2

mf

I. II.

cresc. sempre

III.

cresc. sempre

zu 2

mf cresc.

f cresc. sempre

Tb. -

f

f cresc. sempre

vi. -

f cresc. sempre

Br. -

f cresc. sempre

Kb. -

f cresc. sempre

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Po.

Tb.

Pk.

VI.

Br.

Vc.
Kb.

Fl. zu 2
 Ob.
 Kl.
 Fag.
 Hr. (F)
 Tr. (F)
 Pos.
 Tb.
 Pk.
 Vi.
 Br.
 Kb.

250

270

Fl. zu 2.
 Ob. zu 2.
 Kl.
 Fg.
 Hr. (F)
 Tr. (F) zu 2.
 Pos.
 Tb.
 Pk.
 Vi.
 Br.
 Vo. Kb.

Trio. Etwas langsamer M. d. 42 E nach G

Pk. *pp* gesangvoll
 Vl. *p* *cresc.* *sempre*
 Br. *p*
 Vo. *p*
 Kb. *p*

p *sempre ohne Anschwellung*

Vl. *dim.* *Per cresc. sempre*
 Br. *Per cresc. sempre*
 Vo. *Per cresc. sempre*
 Kb. *p cresc. sempre*

I.
 Hr. (F)
 Tr. (F)
 Vl. *f cresc.* *pp poco a poco cresc.* *f*
 Br. *f cresc.* *pp poco a poco cresc.*
 Vo. *f cresc.* *pp poco a poco cresc.*
 Kb. *f cresc.* *pp poco a poco cresc.*

Musical score for orchestra, page 40. The score includes parts for Violin I (V1.), Bassoon (Br.), Double Bass (Kbd.), and Trombone (Vo.). The key signature is B-flat major (two sharps). The dynamic markings include **f**, **dim.**, **p**, and **pp**. Measure numbers 40-45 are indicated above the staff.

50

This musical score page contains eight staves representing different instruments:

- Fl.**: Flute, playing eighth-note patterns at dynamic *p*.
- Ob.**: Oboe, playing sixteenth-note patterns at dynamic *p*.
- Kl.**: Clarinet, playing eighth-note patterns at dynamic *p*.
- Fg.**: Bassoon, playing eighth-note patterns at dynamic *p*.
- Hr. (F)**: Horn (F), playing sustained notes at dynamic *p*.
- VI.**: Violin, pizzicato (indicated by "pizz.").
- Br.**: Bassoon, playing eighth-note patterns at dynamic *p*.
- Vo. Kb.**: Trombone, playing eighth-note patterns at dynamic *p*.

The score is in common time and includes dynamics such as *p*, *f*, *pp*, *mf*, *mp*, *cresc.*, and *arco*. Measure numbers 50 and 51 are indicated above the staves.

60

I.

Fl.

Hr. (F) *cresc.*

Vl. *sempre*

Br. *sempre*

Vo. *sempre*

Kb. *sempre*

poco a poco cresc.

poco a poco cresc.

mf poco a poco cresc.

poco cresc.

70

Fl. *mf*

Ob.

Kl.

Fg.

Hr. (F)

Vl.

Br.

Vo.

Kb.

f pp

p

pp

I. 80

Fl.

Ob.

Cl.

Bsn.

Hr. (F)

Tr. (F)

Pno.

Tb.

Pno.

p

cresc.

mf

dim.

p

cresc.

mf

dim.

p

pp

cresc.

mf

pp

p

pp

p

pp

d.

p

pp

p

pp

p

pp

I. f. f# f 90

Fl.

Ob.

Kl.

Hr. (F)

III.

Tr. (F)

Pos.

Tb.

Pk.

VI.

Br.

Vc.

Kb.

dim.

p

cresc. sempre

pp sempre

100 zu 2

Fl. - - - - *p cresc. sempre*
 Ob. - - - - *p cresc. sempre*
 Kl. - - - - *p cresc. sempre*
 Hr. (F) - - - - *p cresc.*
 Tr. (F) - - - - *p.* zu 2
 Pos. - - - - *f*
 Tb. - - - - *f*
 Vl. *dim.* *p cresc. sempre*
 Br. *dim.* *p cresc. sempre*
 Vo. *dim.* *p cresc. sempre*
 Kb. *dim.* *p cresc. sempre*

E. E. 3637

1.

120

Fl. I.
Ob. I.
Kl.
Hr. (F) zu 2 pp
Pk.
Vl. pp cresc. dim. ppp
Br. pp cresc. dim. ppp
Vo. pp cresc. dim. ppp
Kb. pp cresc. dim. ppp

1.

130

Fl. I.
Ob. I.
Kl. dim. ppp
Pk. >
Vl. dim. ppp
Br. dim. ppp
Vo. dim. ppp
Kb. dim. ppp

IV. Finale.

Bewegt, doch nicht schnell M. d. 63

2 Flöten.

2 Oboen.

2 Klarinetten
in A.

2 Fagotte.

4 Hörner in F.
I. II.
III. IV.

3 Trompeten
in F.
I. II.
III.

3 Posaunen
I. II.
III.

2 Tenor in B.

4 Tuben.

2 Baß in F.

Kontrabass-Tuba.

Pauken
C u. E tief.

Violinen.
I. *Spitze*
p
divisi
II. *pp*

Bratschen.

Violoncelle.

Kontrabässe.

1.

riten.

Fl.

Kl.

Hr.
(F)

Tr.
(F)

Vl.

Br.

Vo.
Kb.

p

mf poco a poco cresc.

ff marc.

ff

p

mf poco a poco cresc.

ff

p

mf poco a poco cresc.

ff

Spitze

Spitze

mf poco a poco cresc.

ff

I. a tempo 20

F1. -

K1. zu 2 *mf* - *p* -

Hr. (F) -

Tr. (F) -

V1. *dim. mf* - *pp* *poco a poco*
dim. mf - *pp* *poco a poco*

Br. -

Vc. Kb. -

1.

F1. -

K1. zu 2 - *cresc.* - *f* - zu 2 *f* -

Hr. (F) III. IV. -

V1. *cresc.* - *f* -

30

Hr. (F) *z u 2 > > >* *f cresc.* *p dim.*

VI. *f* *cresc.* *p dim.*

Br. -

Vo. K.b. *pizz.* *poco a poco cresc.*

d. 52 *p*

(B)

Tb. (F)

VI. *cresc.* *pp*

Br. *cresc.* *pp*

Vo. K.b. *pp*

40

p

p

p

p

p

p

(B)

Tb. (F)

VI. *cresc.* *mf*

Br. *cresc.* *mf*

Vo. K.b. *cresc.* *mf*

50

mf

I.

ob. *mf* *dim. sempre*
 zu 2 *mf* *dim. sempre*

kl. *mf* *dim. sempre*

Hr. (F) *p* *dim. sempre* *cresc.*

Pk. *p* *dim. sempre*

p

I.

fl. - 60 *mf* *p* *dim.*

ob. *poco a poco dim.*

kl. *poco a poco dim.*

Hr. (F) *poco a poco dim.*

Pk. *poco a poco dim.*

VI. - *pp poco a*

Br. - *pp poco a*

Vo. Kb. - *pp poco a*

I.

Fl. -

Ob. -

Kl. zu 2 *p*

Hr. (F) 1. *p*

Tr. (F) 1. *p*

VI. poco cresc. *mf* cresc. *sempre cresc.*

Br. poco cresc. *mf* cresc. *sempre cresc.*

Vc. poco cresc. *mf* cresc. *sempre cresc.*

Vb. poco cresc. *mf* cresc. *sempre cresc.*

Fl. *mf*
 Ob.
 Hr. (F)
 Tr. (F)
 (B) {
 Tb. (F)
 VI. {
 Br. {
 Vo. Kb. *dim.* *p* *cresc. sempre* *mf cresc.*
 F.F. 2827

Musical score page 80. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (B.) (Tb.), Trombone (F.), Violin (Vl.), Bassoon (B.) (Br.), Trombone (B.), and Bass (Vo. Kb.). The key signature changes from B major (two sharps) to A major (one sharp). Measure 1 starts with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 2-3 show sustained notes. Measure 4 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 5-6 show sustained notes. Measure 7 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 8-9 show sustained notes. Measure 10 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 11-12 show sustained notes. Measure 13 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 14-15 show sustained notes. Measure 16 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 17-18 show sustained notes. Measure 19 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 20-21 show sustained notes. Measure 22 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 23-24 show sustained notes. Measure 25 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 26-27 show sustained notes. Measure 28 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 29-30 show sustained notes. Measure 31 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 32-33 show sustained notes. Measure 34 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 35-36 show sustained notes. Measure 37 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 38-39 show sustained notes. Measure 40 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 41-42 show sustained notes. Measure 43 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 44-45 show sustained notes. Measure 46 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 47-48 show sustained notes. Measure 49 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 50-51 show sustained notes. Measure 52 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 53-54 show sustained notes. Measure 55 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 56-57 show sustained notes. Measure 58 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 59-60 show sustained notes. Measure 61 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 62-63 show sustained notes. Measure 64 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 65-66 show sustained notes. Measure 67 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 68-69 show sustained notes. Measure 70 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 71-72 show sustained notes. Measure 73 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 74-75 show sustained notes. Measure 76 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 77-78 show sustained notes. Measure 79 begins with a forte dynamic (f) for the bassoon and trombone, followed by a piano dynamic (p) for the flute and oboe. Measures 80-81 show sustained notes.

VI. *pp dim. sempre* 90 *pp* *cresc.*
 Br. *pp dim. sempre* *pp* *cresc.*
 Vo. Kb. *pp dim. sempre* *pp arco* *cresc.*
pp dim. sempre *pp* *cresc.*

d : 52 *schwer.*
 Fl. zu 2 *ff*
 Ob. *marc. sempre*
 Kl. zu 2 *ff*
 Fg. *marc. Sempre*
 Hr. (F) zu 2 *ff*
 Tr. (F) I. II. zu 2 *ff marc semper*
 Pos. zu 2 *ff*
 (B) *marc. sempre*
 Tb. (F) zu 2 *ff*
 marc. sempre
 Kb. *ff*
 marc. sempre
 VI. *immer markig gestrichen*
 Br. *ff*
 Vo. Kb. *immer markig gestrichen*
immer markig gestrichen

Breiter.

Fl. zu 2
 Ob. zu 2
 Kl.
 Fg. zu 2
 Hr. (F) marc. sempre
 Tr. (F) marc. sempre
 Pos. zu 2
 (B)
 Tb. (F) zu 2
 Ktb.
 Vi.
 Br.
 Vo. Kb.

This page contains ten staves of musical notation for a symphony orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hr.) in F, Trombone (Tr.) in F, Bass Trombone (Tb.) in F, Bassoon (Pos.) in B, Trombone (B) in B, and Double Bass (Kb.). The score is in 2/4 time with a key signature of two sharps. Various dynamics are indicated, such as 'zu 2' (two times louder) and 'marc. sempre' (marked sempre). Measures 1 through 10 are shown.

Fl. zu 2
 Ob. zu 2
 Kl. zu 2
 Fag. zu 2
 Hr. (F) zu 2 ff marc.
 Tr. (F) zu 2 ff mare.
 Pos. zu 2 ff marc.
 (B) zu 2 ff marc.
 Tb. (F) zu 2 ff marc.
 Ktb. zu 2 ff marc.
 Vl. ff marc.
 Br. ff marc.
 Kb. ff marc.

Tr (F) I. > > - b> > I. II. > > >

VI. div. pp poco a poco cresc.

Br. div. pp poco a poco cresc.

Vc. Kb. poco a poc cresc.

poco a poco cresc.

120

VI. Br. Vc. Kb.

I. Kl. 1. Hr. (F)

VI. Spitze pp

Br. pp

Vc. Kb. pp

I.

Kl. I.
Hr. (F)
Vi.
Br.
Vo.
Kb.

F1. 1. p
Vi.
Br.
Vo.
Kb.

F1. I. pp
Pk. pp
Vi. dim. sempre
Br. dim. sempre
Vo. Kb. dim. sempre

150

F1. *pp*
Ob. *pp*
K1.
(B) *pp*
Tb. *pp*
(F)
Pk.

ruhig
cresc.
cresc.

a tempo

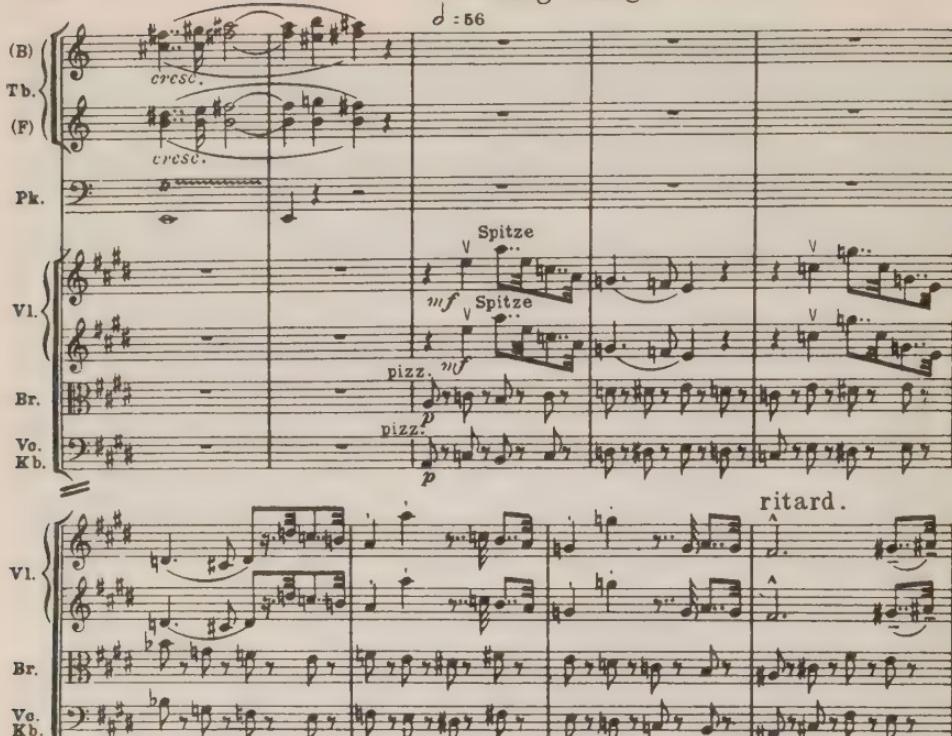
160

F1. *p*
Ob. *p*
K1.
Fg. *p*
B.)
Tb. *p*
(F) *sempre*
Pk.

ruhig
p
p
p
p
p
pp

nur ruhig bewegt

d : 56

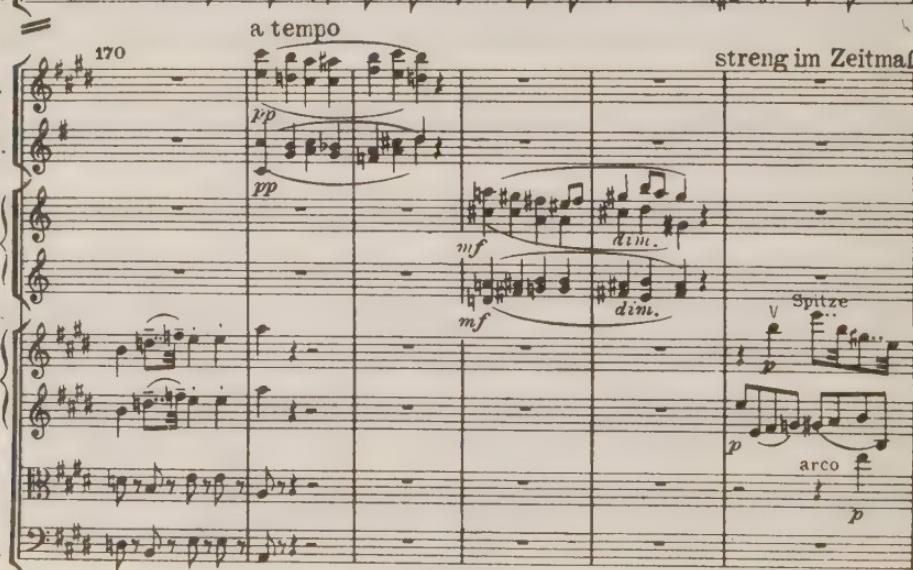
(B) 

ritard.

a tempo

170

streng im Zeitmaß

Ob. 

Vl.

 180 I.

Vl.

 I.

Fl.

 Ob.

 Kl.

 Hr. (F)

 Vl.

 Br.

 E.E. 8637

Breit und wuchtig

20

142 zu 2 Breit und wuchtig 200

F1. Ob. K1. Fg. Hr. (F) Tr. (F) Pos. (B) Tb. (F) Ktb. Vi. Br. Vo. Kb.

marc. *ff sempre* *marc.* *N marc.* *ff marc.* *ff marc.* *marc.* *marc.* *ff zu 2* *ff marc.* *marc.* *ff* *marc.* *ff sempre* *marc.* *ff* *marc.* *ff* *marc.* *ff* *marc.*

E.E. 9637

Fl. zu 2
 Ob. zu 2
 Klar. zu 2
 Fag.
 Hr. (F) zu 2
 Tr. (F) marc.
 Pos.
 (B) zu 2
 Tb. (F) zu 2
 Kb.
 Vi. marc. sempre
 Br. marc. sempre
 Kb. marc. sempre

immer breiter

marc.

210

F1. zu 2

Ob. zu 2

Kl. zu 2

Fg. zu 2

Hr. (F) zu 2

Tr. (P) zu 2

Pos. (B) zu 2

Tb. (F) zu 2

Ktb. (B) zu 2

Vl. (B) zu 2

Br. (B) zu 2

Vo. (B) zu 2

Kb. (B) zu 2

Fl. zu 2
a tempo ♩ = 52

Ob.
Kl.
Fg.
Hr. (F)
Tr. (F)
Pos.
(B)
Tb. (F)
Keb.

VI. pp poco a poco cresc.
Br. pp poco a poco cresc.
Vc. Kb. pizz. pp poco a poco cresc.

I. ♩
p
I. ♩
p
p
I. ♩
p
cresc. sempre
cresc. sempre
cresc. sempre
cresc. sempre

I.

220

Ob. *b* *b* *b* *b* *b* *b*

Kl. *b* *b* *b* *b* *b* *b*

Hr. (F) -

(B) -

Tb. (F) -

VI. *b* *b* *b* *b* *b* *b*

Br. *b* *b* *b* *b* *b* *b*

Vc. *b* *b* *b* *b* *b* *b*

Kb. *b* *b* *b* *b* *b* *b*

I. II. zu 2

Hr. (F) - *mf* *p* *p* *p*

Tr. (F) - *p* *p* *p*

(B) - *cresc. sempre* *p* *p* *p* *p* *p* *p*

Tb. (F) - *cresc. sempre* *p* *p* *p* *p* *p* *p*

VI. *ppp* *p* *p* *p* *p* *p* *p*

Br. - *ppp* *p* *p* *p* *p* *p* *p*

Vc. *ppp* *p* *p* *p* *p* *p* *p*

Kb. *ppp* *p* *p* *p* *p* *p* *p*

zu 2

230

Ob. *p* dim. *scmpre*

Kl. dim. *semprē*

Hr. (F) I. II. *p*

IV. *p* *pp*

Pk. III. *pp*

p *pp* *dim.*

240

dim.

Hr. (F) *pp*

III. *pp*

Pk. *pp*

p

p

pp poco a poco cresc.

Vl. *arco* *poco a poco cresc.* *dim.* *pizz.* *p*

arco *poco a poco cresc.* *dim.* *pizz.* *p*

arco *poco a poco cresc.* *dim.* *pizz.* *p*

Br. *poco a poco cresc.* *dim.*

Tempo I

Fl. *p*
 Ob.
 Kl.
 Hr. (F) *cresc.* *p* *f* *dim.*
 Pk.
 Vl. *mf* *f* *p* *pp* *arco* *poco a poco*
 Vcl. *mf* *f* *p* *pp* *arco* *poco a poco*
 Br.
 Vcl. *p* *poco a poco* *arco* *marc.*
 Vcl. *poco a poco*

zu 2

1.

zu 2 *marc.* *poco a poco*

cresc. *dim.*

mf

I.

250

ritard. dim. a tempo
marc. sempre

Ob. zu 2 cresc. marc. p poco a poco

Kl. ffmarc. dim. marc. sempre

Hr. (F) ffmarc. dim. ffmarc. dim. ffmarc. dim.

Po. ffmarc. dim. ffmarc. dim. ffmarc. dim.

(B) ffmarc. dim. ffmarc. dim.

Tb. ffmarc. dim. ffmarc. dim.

(F) ffmarc. dim. ffmarc. dim.

Htb. ffmarc. dim.

Vl. cresc. ff p poco a poco cresc. ff p poco a poco cresc. ff m^f marc. sempre cresc. ff m^f poco a poco

Br. cresc. ff cresc. ff cresc. ff cresc. ff cresc. ff

Vo. cresc. arco m^f poco a poco

Kd.

Breit.

Fl. zu 2 ff marc. sempr.
 Ob. zu 2 ff marc. sempr.
 Kl. zu 2 ff marc. sempr.
 Fg. zu 2 ff marc. sempr.
 Hr. (F) zu 2 ff marc. sempr.
 Tr. (F) zu 2 ff marc. sempr.
 Pos. zu 2 ff marc. sempr.
 (B) zu 2 ff marc. sempr.
 Tb. (F) ff marc. sempr.
 Ktb. ff marc. sempr.
 VI. cresc. ff marc. sempr.
 Br. ff marc. sempr.
 Vo. cresc. ff marc. sempr.
 Kd. ff marc. sempr.

Fl. zu 2
 Ob. zu 2
 Kl.
 Fg.
 Hr. (F) zu 2
 Tr. (F) zu 2
 Pos.
 (B) zu 2
 Tb. (F) sempre
 Ktb.
 Vl. marc. sempre
 Br. marc. sempre
 Kb. marc. sempre

Fl.

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Pos.

(B)

Tb. (F)

Ktb.

Vi.

Br.

Vc. Kb.

A detailed musical score page from a symphony, numbered 270. The page features ten staves of music for various instruments. The instruments include Flute 1 (F1.), Oboe (Ob.), Clarinet 1 (K1.), Bassoon (Fg.), Horn (F), Trombone (F), Bassoon (Pos.), Trombone (F), Bass Trombone (Tb.), Violin 1 (V1.), Bassoon (Br.), and Double Bass (Kb.). The music consists of six measures of music. Measure 1 starts with F1. and Ob. playing eighth-note patterns. K1. and Fg. enter in measure 2. Measures 3-4 feature rhythmic patterns with accents and dynamic markings like ff marc. and ff marc. sempre. Measures 5-6 show sustained notes and eighth-note patterns. The score uses a mix of treble and bass clefs, with key signatures changing between measures.

Tempo I.

Fl. zu 2
 Ob.
 Kl. zu 2 b
 Hr. (F) p marc. sempre
 Tr. (P) zu 2 III.
 Pos.
 (B)
 Tb.
 (F)
 Kb.
 VI. Spitze p marc.
 Br. pp v Spitze p marc.
 Kb.

280

riten.

mf a tempo cresc.

Ft. I.

Ob. *p marc.*

Kl. *zu 2*

Fg. *I. cresc. sempre*

Hr. (F) *zu 2* *f marc.* *dim.*

Tr. (F) *zu 2* *f marc.* *dim.*

Pos. *ff* *marc.* *dim.*

(B)

Tb. (F) *ff* *marc.* *dim.*

Ktb. *ff* *marc.* *dim.*

Vl. *poco a poco cresc.* *marc.*

Br. *poco a poco cresc.*

Vc. *marc. sempre* *marc.* *dim.*

Kb. *ff marc.* *dim.*

F1. *f* *cresc.* *ff* *dim.* *dim.*

Ob. *f* *cresc.* *ff* *dim.* *dim.*

Kl. *f* *cresc.* *ff* *dim.* *p dim.*

Fg. *cresc.*

Hr. (F) *mf* *cresc.* *f*

Tr. (F) *mf* *cresc.* *f dim.*

Vl. *f* *cresc.* *ff* *dim.* *p dim.*

Br. *cresc.* *mf* *cresc.* *f dim.* *p*

Vo. *cresc.* *mf* *cresc.* *f dim.* *p dim.*

a tempo

I. ritard. 290

Ob.

Hr. (F)

Tr. (F)

Bs.

Tb. (F)

Ktb.

VI.

Br.

Vc. Kb.

pp

ff

ff

ff

ff

pp marc. sempre

pp marc. sempre

pp marc. sempre

E. E. 8637

zu 2

Fl. *poco a poco cresc.*
Ob. *poco a poco cresc.*
Tr. (F) *p marc.*
Vl. *poco a poco cresc.*
Br. *mf cresc.*
Vo.

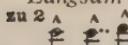
zu 2 300

Fl. *p marc.* *mf marc.*
Ob. *zu 2* *p marc.* *mf marc.*
Kl. *p marc.* *mf marc.*
Fg. *I. p*
Hr. (F) *III.* *pp*
(B)
Tb. (F)
Vl. *Epitze* *Spitze* *cresc.* *pp poco a poco*
Br. *pp* *p* *cresc.* *pp poco a poco*
Vo. Kb. *p marc. semire* *mf* *cresc.* *pp poco a poco*

E. E. 3837

Fl. zu 2 poco a poco cresc.
 Ob. poco a poco cresc.
 Kl. I. p poco a poco cresc.
 Fg. I. p poco a poco cresc.
 Hr. (F) zu 2 poco a poco cresc.
 Tr. (F) I. p
 Pos.
 (B) - bbd p cresc.
 Tb. -
 (F) -
 Ktb.
 Vl. cresc. cresc. sempre
 Br. cresc. cresc. sempre
 Kb. cresc. cresc. sempre

ff marc. sempre
ff marc. sempre
ff marc. sempre
ff
ff

*Langsam*zu 2  a tempo anfangs noch sehr ruhig

F1.

Ob.

Kl.

Fg.

Hr (F)

Tr (F)

Po.

(B)

Tb (F)

Ktb.

Pk.

V1.

Br.

Vo. Kb.

zu 2 320

Vi. *p poco a poco cresc.*

Ob. *p poco a poco cresc.*

Kl. *p poco a poco cresc.*

Fg. *marc. sempre*

Hr. (F) *marc. sempre*
poco a poco cresc.
marc. sempre

Tr. (F) *marc. sempre*
poco a poco cresc.
marc. sempre

(B)

Tb. (F) *poco a poco cresc.*
marc. sempre

Pk. *marc. sempre*

Vi. *p poco a poco cresc.*

Br. *p poco a poco cresc.*

Vo. Kb. *p poco a poco cresc.*

Fl. zu 2

Ob. zu 2

Kl.

Fag.

Hr. (F) zu 2

Tr. (F)

Bass. (Pos.)

(B.)

Tb. (F.)

Ktb.

Pk.

Vln.

B. Kb.

Vcl. Kb.

330

Fl.

Ob.

Kl.

Bsg.

Hr. (F)

Tr. (F)

Pos.

(B)

Tb. (F)

Ktb.

Pk.

Vl.

Br.

Vc.

zu 2 A

Ft.

Ob.

Kl.

Fg.

Hr (F)

Tr. (F)

Pos.

(B)

Tb. (F)

Ktb.

Pk.

Vl.

Bx.

Vc. Kd.

E.E. 3687

100

F1. zu 2

Ob.

Kl.

Fg.

Hr. (F)

Tr. (F)

Pos.

(B)

Tb. (F)

Htb.

Pk.

V1.

Br.

Vo. Kb.

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